

Final Stop Andromeda

February 1989

Issue 28



The bi-monthly newsletter of the Boston Japanimation Society

Final Stop Andromeda is the bi-monthly newsletter put out by the Boston Japanimation Society, a non-profit organization devoted to the enjoyment and preservation of Japanese Animation. Our current officers are:

Burton Choinski
Marianne Popa
Rev. Mike Horne

Newsletter editor/Treasurer
Public Relations/Social Coordinator
Secretary/Internal Coordinator

Membership Information

The annual BJS membership fee is 5 dollars for members in the U.S. and Canada, and 10 dollars for members elsewhere in the world. Only U.S. currency will be accepted.

With your membership in the Boston Japanimation Society you get the following benefits:

- ✓ A one-year subscription to **Final Stop Andromeda**,
- ✓ A membership card to impress your friends with,
- ✓ Discounts on merchandise (10%) at the following locations:
 - ✦ **Outer Limits** 457 Moody St., Waltham
 - ✦ **Bop City Comics** 80 Worcester Rd., Framingham (Rt 9, in the Marshalls Mall)
- ✓ Free classifieds in the society newsletter

If you got this in the mail, check your mailing label! If the words "**Last Issue**" appear under your membership expiration date, this really is your **LAST ISSUE!**

New membership and renewal dues should be sent in the form of a check or money order made payable to:

Burton Choinski, 2 Charena Rd, Wayland, Ma. 01778

Make sure you make the check or money order out to **Burton Choinski**, not to **BJS**. Any check or money order made out incorrectly will be returned to you.

Directions to BJS meetings at U.MASS Boston

- By Train** Take the Red line to JFK/U.MASS station. Free shuttle buses there will take you directly to U.MASS Boston. Shuttle buses run until 4:30 pm, but other members may be able to provide alternate transportation..
- By Car** Take Route 3 to exit 15 to get to Morrissey Blvd., on which U.MASS is located, across the street from Ch. 56 and the Boston Globe. It's right next to the JFK Library.
- At U.MASS** Walk or drive to Wheatly Building (No. 010). At present our meetings are held on the first floor, in room 019 (across from the elevators).

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- Artwork By:** Kenneth Fung (front cover) and Carol Hutchings (back cover).
Wes Boyd, Carol Hutchings, Richard Pieri, Maura Branley, Kevin Leahy and
Salvator Grasso (Mascot and Logo designs)
- Other Submissions:** Dave Irish, Burton Choinski and Richard Suzuki.

Video Schedule

All monthly meetings begin at 1:00pm, on the second saturday of each month, unless otherwise noted below. See page 2 for details on how to get to U.MASS and the video room.

February 11th: ("Long arm of the Law" month!)

Main Feature: Appleseed
Also showing: City Hunter
 Dirty Pair
 Cosmo-Police Justy

If there is a movie or episode or something you would like to see in a future meeting, please come to Burton Choinski with your request. Sorry, no X-rated films will be considered.

Submissions Information

Final Stop Andromeda needs submissions from its members! We can use any anime-related material, such as drawings, reviews, translated material, commentary, or anything else you think might be good. Remember, the quality and size of the newsletter is up to you, so submit often!

Welcome to the "experimental issue". I am trying this new format to see how it looks, and your feedback is critical! Please send comments to me, or let me know at the meetings. Assuming we stay with this format, we will need lots more articles and art to keep it filled! I know we have several good artists out there, more then he have submitting now. Give it a try. Hell, I'll take anything (almost - I have to keep up SOME appearances).

Send submissions to me, the newsletter editor. My address is:

Burton Choinski
2 Charena Rd.
Wayland, Ma. 01778

The hardest part about putting this issue together was probably getting all the contributing artists together for a group photo...



Hey! You two in the front! Settle down!
(Sheesh, why me...)

Commentary

"It's okay, Jonney, he got out just in time..."

How American Translators Screw up Japanese Animation

by Dave Irish

I first got hooked on Japanimation, like many have, by watching *Starblazers* on channel 38 in Boston. I liked the space battles, and marveled when I found out that the Comet Empire was around long before *Star Wars*. What I didn't like was the obvious mistakes made in logic, like when Sgt. ob-Knox-lous "presses the button" to blow up the Comet Empire's reactor - and he's right next to the nuke when it goes off. Then we hear on the radio on board the Yamato (never say Argol) that "Knox made it out just behind us." RIGHT! I'm sure that he just got a burn on his pinky from the nuclear explosion, sure! Why can't people get killed in war in an animated show on American television? Why did they have to add in that line, when throughout the rest of the series, Gamilon and Comet Empire characters don't get accounted for in this way (okay, so they did it for Lysus and the floating continent on Jupiter)? Isn't it kind of dumb? I've seen many english translations of our favorite anime from Japan, and here's some of what we have come to expect from our "Moral Majority" influenced producers.

I recently got a copy of *Vengeance of the Space Pirate*, a translation of *My youth in Arcadia*, done by the makers of the "G.I. Joe" cartoons. Most of the translation is verbatim, in fact, it's TOO literal! There's this place in space that's full of fire, where the Arcadia hides out from the bad guys. What do they call it? They refer to it as "The Owens-Stanley Witch of Space," which is totally meaningless since they cut out 10 minutes of footage from the beginning of the movie, where Harlock's World War I ancestor flies his plane over the Owens-Stanley Mountains! Why did they cut it out? Because little kiddies wouldn't be able to sit and watch a boring biplane for 10 minutes, since their attention span is so short.

There are lots of other scenes that they cut out - like when Emeralds gets shot in the face. We see the scar, and hear of how it happened later, but why did they cut THAT out, when they left in scenes of Harlock killing soldiers with a lasergun, and getting HIS EYE shot out with buckets of blood squirting out? They also left out the big scene at the end where the Ulmedas' command ship gets punctured by the Arcadia's boarding tubes, and upon the removal of the tubes, the crew on the ship gets sucked out into space - no blood, no gore, just flying through a hole into space. What's

so bad about that?! "Well, we can't let innocent little kiddies see someone get hurt," say those moralistic, twisted little evil bastards, while their kids watch Freddy Kruegar and Jason movies!

Probably the worst injustice to *My Youth in Arcadia* is the soundtrack. They left in all the symphonic music, but during the musical interludes, which were cut down to less than a minute, they had this horrible english version of the original Japanese song, which was also cut down to less than a minute. Aughhhhh! Another great movie ruined by profit-minded American companies!

Speaking of *Captain Harlock*, remember what Harmony Gold did to the original series? They took a totally unrelated series, *The Queen of Millennia* (well, not totally unrelated; as in most of Nishizaki's stories, this takes place in the same universe. There's a direct link made between Captain Harlock and Space Cruiser Yamato, but you have to read the manga to see it), and mixed it up so bad with the Captain Harlock series that there wasn't even a coherent story-line to follow. SURE, they left in all the violence, like characters getting shot, and the music was better than the original, but why couldn't they keep the series intact?! The series stands alone as a classic, but nooooo, they had to ruin it under the delusion that they were making it better. I'm glad no stations are running it anymore.

Oh, but we can't forget atrocities like *Battle of the Planets*, known in Japan as *Science Ninja Team Gatchaman*. They cut this one up so bad that they had to add in some cheap American animation to fill up portions that were cut out. Not only that, but the whole scenario was altered. None of it took place on Earth; it had to be on other planets that just looked an awful lot like famous cities on Earth. They had to have STUPID voice characterizations. They had to change Spectra from a crime syndicate to an alien invasion force. All this in the name of making it suitable for children - children who like to watch video nasties when mom and dad aren't around!

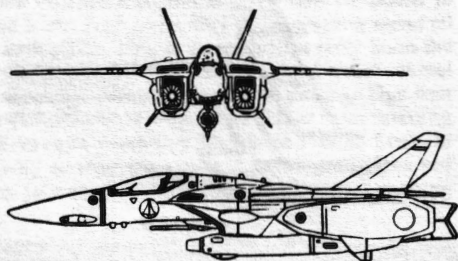
ROBOTECH, originally called **Macross** (and it almost kept that title when it was translated into english!), was better than most translations. They only cut out the most graphic violence (splats!), and kept the story intact, but missed a couple of important episodes. The major gripe I have with this show is the way that they tried to make a connection between **Macross**, **Southern Cross**, and **Mospeada**. These series are not related to Macross in any way, except that they were made by the same company. They tried to make connections by constantly sticking dialog in explaining the relationship, but it just didn't work. I saw a pre-Robotech version of what would have been "Macross" in english. It's identical to the Japanese version, right down to the music. The music lyrics were literally translated to english. The music was the same, but the words, being of Japanese syntax and poetry, were incomprehensible! I did like it better than what we got, however.

Strangely, there is one translation that was actually good. **Warriors of the Wind**, originally **Nausicaa** in Japan, was the closest to what we could call a "perfect" translation. The story is the same, and the only things that were cut out were flashbacks, which were thought to be redundant and made the story more boring than it already was (for American kiddies, mind you). The music is all the same, and put in the same places, so no gripe about that. The only gripe I DO have about **Warriors of the Wind** is the voice characterizations, and the fact that most of the names were changed. Instead of using serious voice-actors, like they do in Japan, they used silly voices for most of the minor characters. Apart from that, it's still the best translation I've seen, and I challenge others to do as good a job translating. A funny thing about **Warriors of the Wind**, is the way it was marketed in America. First off, the title they chose sounded more exciting to kids than **Nausicaa in the Valley of the Wind**. It implied a "Star Wars" type story. The poster for the American release was a typical American "come-on". It showed characters that weren't even in the film, in Star Wars-esque action poses, with a Robot in the background which wasn't even in the film. Who cares about art? In America we only make animation for MONEY! Nonetheless, **WoTW** is a great translation.



The basic reasons behind poor translation of American audiences is obviously a combination of marketing (know to smart people as GREED AND MONEY), protecting children from offensive material (even though we all have eight-year-old nephews who watch Jason, Freddy, Mikey and Leatherface splatter the screens on cable and videotape!), and the removal of alien cultural material that American audiences don't understand (even though America has no clearly defined culture of its own!) All I have to say is "What about art?" Aren't there producers out there who have respect for the artistic integrity of Japanese animation? I mean, if we can put "The Road Warrior" on television, uncut "because cutting scenes would ruin the film's artistic integrity," or show "Patton" uncut and un-censored, because "Patton's profanity was an important part of understanding who he was," we can show Japanese animation to American audiences uncut for the same reasons.

I think that producers have got to stop thinking only of money. America produces the smallest amount of "art-films" in the world, when you compare it to the sheer volume of what we put on film. We only put out maybe one or two animated films every year, and of those, only one in five will NOT be tied into some kiddie-product-marketing-strategy from HELL. It is only through organizations like the CFO, TOA and BJS (that's the Cartoon Fantasy Organization, Tourney Of Animation, and our own Boston Japanimation Society, respectively) that we can get to see animation the way the artists intend it to be seen. Hopefully, some organization will see this injustice and import foreign animation, translate it, or subtitle it, BEFORE it's snatched up by producers who will hack it up. Maybe that's a hint?



Member Art

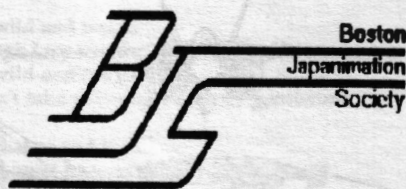
Mascot/Logo Contest Results

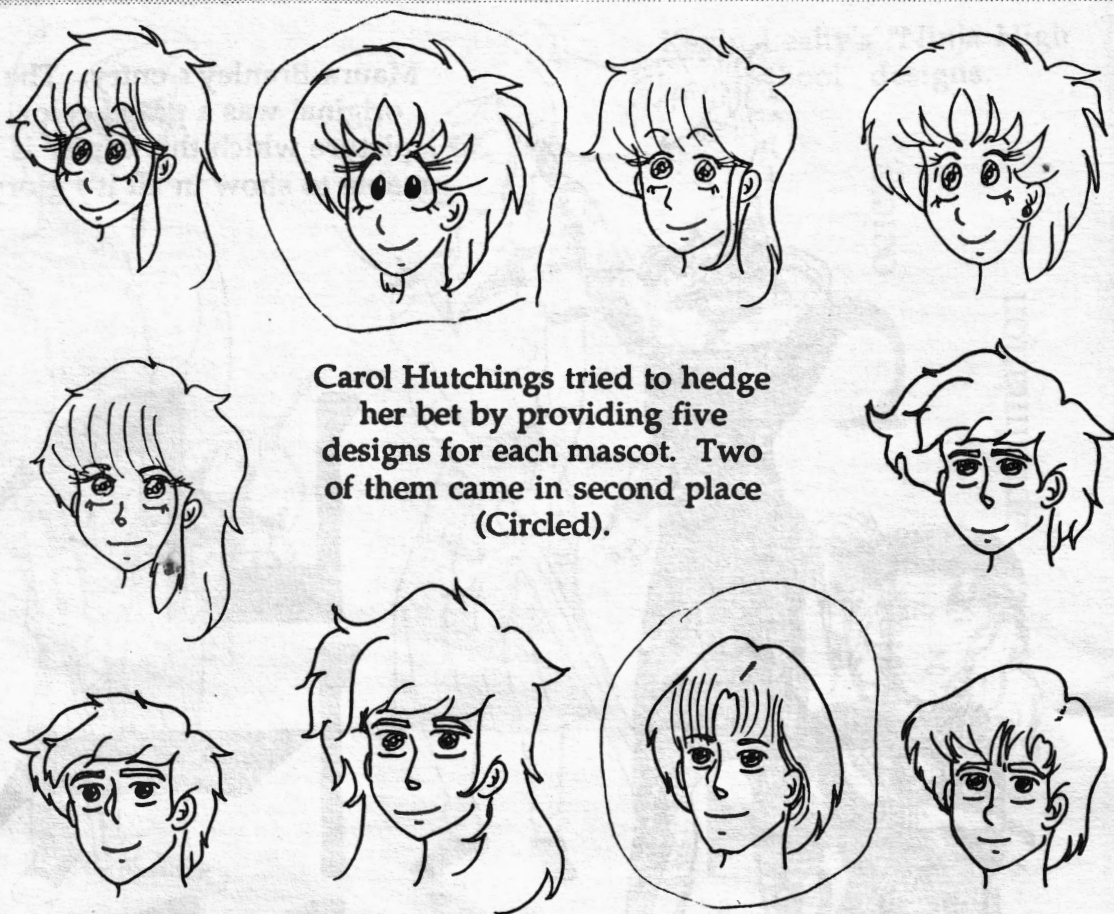
We shall start off this column by showing you the various artwork submitted at our December meeting for the BJS club mascots and logo. We had a fair mix of entries, although fewer than I expected. The artwork, along with comments, is given below:

Wes Boyd's first place designs for Miko and Kenji.



Rich Pieri came up with the winning logo design, to be used on the new membership cards.





Carol Hutchings tried to hedge her bet by providing five designs for each mascot. Two of them came in second place (Circled).

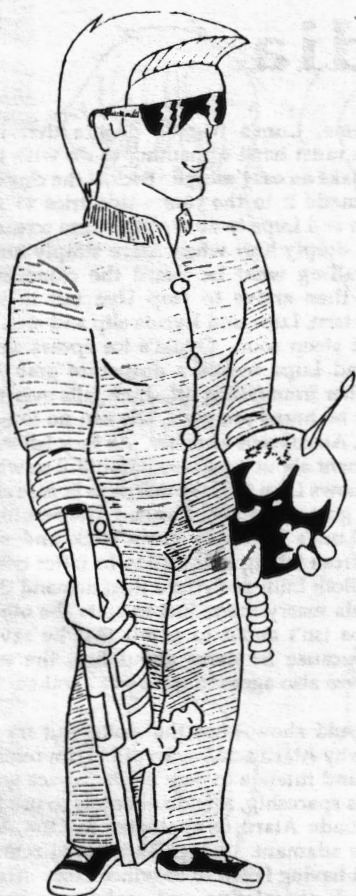
BVS

Wes's second place logo design.

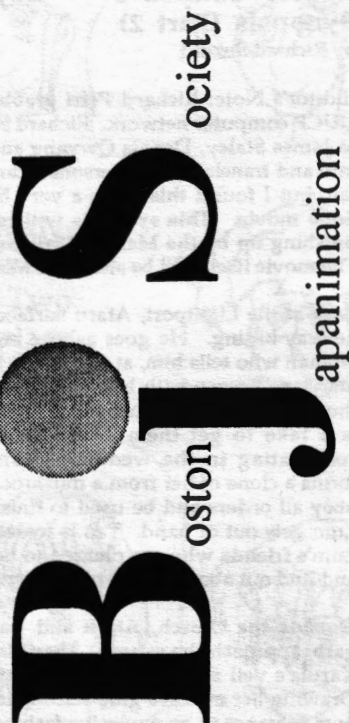
Maura Branley's entry. The original was a pastel color picture which this copier is unable to show in all it's glory.



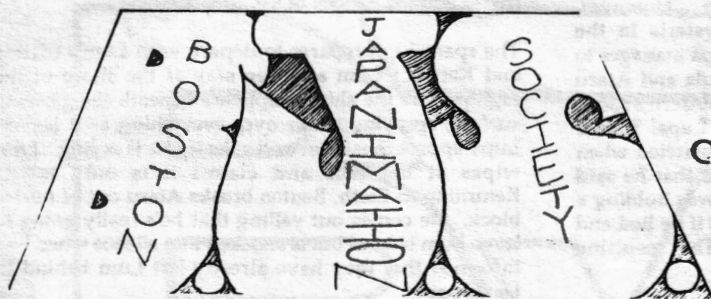
Kevin Leahy's logo design using actual Japanese Kanji.



Kevin Leahy's "Ninja High School" designs.



Salvator Grasso's Art-deco logo design.



Carol Hutching's Logo design.



The winning character designs, submitted by Wes Boyd, will be used on the new membership card, along with Rich Pieri's logo design. Let me state again that the winning character designs are simply a base to work with. The contest was for a general look. Each artist is welcome to submit artwork using the mascots, but try to keep the general features show (hair style, face shape, eye shapes, etc) the same. All other parameters are up to the artist.

Andromedia

Urusei Yatsura 5 -- "Boy meets Girl" Synopsis (Part 2)

by Richard Suzuki

[Editor's Note: Richard Peiri grabbed this off of the UUCP computer network. Richard Suzuki gives credit to James Staley, Dennis Qwyang and Aaron Reed for info and translations. I personally am not a big Urusei fan, but I found this to be a very beautiful and well done movie. This synopsis will run in three parts, finishing up by the March/April Issue of Final Stop. The movie itself will be shown in March.]

Back at the Lightport, Ataru surfaces in a lake where he was hiding. He goes ashore and meets a young woman who tells him, at gun point, that he is to sign a marriage license with her. Ataru readily agrees until the woman tells him that she is Karula and the license is a fake to get them to the church. Lum is not cooperating in the wedding arrangements so Upa forms a clone of her from a mushroom. The clone will obey all orders and be used to finish the ceremony if Lum gets out of hand. Ten is tossed into prison with Lum's friends who are pleased to hear Lum is alright and find out about Lupa's plan to wed Lum this day.

Outside the church, Ataru and Karula, in wedding garb, approach the guards. They almost get past until Karula's veil slips off and the guards recognize her. Drawing her massive gun, Karula decides to make her own entrance in an explosive fashion. Ataru prevents Karula from blasting Lupa and Lum by deflecting her aim. After all, he didn't come all this way to rescue Lum only to have her get blown up. However, Karula's missed shots create mass hysteria in the church. In the resulting devastation, Lupa manages to switch the real Lum for the copy. Karula and Ataru confront Lupa and the fake Lum. And to Ataru's shock Lum seems to say that she's staying with Lupa! Karula demands to know why Lupa is getting married when he said that he loved her. Lupa replies that he said that when they were children and she was holding a gun to his head at the time! Karula asks if he lied and Lupa answers that he hates her. The resulting destruction has to be seen to be believed.

Lum manages to escape when the hidden door of her cell is blown open. She finds Ataru and is overjoyed to see him until Ataru, hurt by what the Lum clone said, tells her he never wants to see her ever again. Lupa and Ataru both have to make a break for it as Karula indiscriminately starts shooting any male she sees.

In the meantime, Lum's friends decide that the resulting chaos must have something to do with the wedding and make an easy escape. Back at the church, everyone has made it to the roof. Upa tries to get away with Lum and Lupa in an airship. Lum screams for help and is deeply hurt when Ataru simply turns away, still recalling what he heard the clone say. Lum's friends then arrive to stop Upa but in the process Lum, Ataru, Lupa and Kyrula slip and start to slide down the steep roof. Oyuki's ice spears slow them down, and Lupa makes a desperate grab for Karula to keep her from falling off. Lum falls over the edge and since he horns are gone, she can no longer fly. Seeing this, Ataru leaps after her. As they fall they get in an argument about who was unfaithful to who. Angry, Ataru shows Lum the fake marriage license and states that he's going to marry Karula. The resulting rage induces Lum's horns to grow back and she prevents them from falling to their deaths (after crisp-frying Ataru). Both Lum and Ataru then demand that Lupa and Karula marry them, just to spite the other. And since Lupa isn't about to admit that he saved Karula's life because he cares about her, the two Darkspace natives also agree to spite one another.

Benten and Oyuki show Lum the clone and try to explain to her why Ataru acted as he did. Lum refuses to back down and intends to stay in Darkspace with Lupa. On Ran's spaceship, Mendo attempts to use his katana to persuade Ataru to apologize to Lum, but Ataru is just as adamant. Benten and Oyuki return, disappointed at having failed to convince Lum. Ataru pretends to seek consolation and makes a pass at them, which results in his getting a few lumps and frozen solid in a block of ice.

The spaceship prepares to depart, with Lum's friends and Karula. Lum and Ten stay at the shore of the Lightport as the ship disappears beneath the glowing surface, spraying water over everything as it leaves. Lupa approaches Lum and asks if she is crying. Lum wipes at her face and claims it is only water. Returning to Earth, Benten breaks Ataru out of his ice block. He comes out yelling that he's really going to leave Lum behind but is shocked into silence when he's informed that they have already left Lum behind in Darkspace.

Shinobu and Inaba, in the meantime, have been having a date at a coffeehouse. Cherry interrupts their conversation concerning Lum and they all go to Sakura to consult her crystal ball again. This time the image of Lum disappearing is followed by an image of the Earth being enveloped in darkness as well.

Everyone from the rescue attempt goes to Ataru's house to discuss the situation and eat dinner. Ataru's mother is not pleased at the sudden company, and is further set back by the appearance of Shinobu, Inaba, Cherry and Sakura. (Anyone who has seen Sakura and Cherry eat know why this might upset a budget conscious person like Mrs. Moroboshi).

Back in Darkspace Lum and Lupa take a walk while he tells her of his childhood -- how he and Karula grew up together since they were children, how his great-grandfather came to him one day with a locket that had Lum's picture in it. Lupa had once showed the locket to Karula, informing her that this was the girl he would marry when he grew up. Karula had burst into tears and beaten him up. Since then she has been making his life a living hell. Lum notes that Karula seemed very devoted to Lupa, but Lupa claims that she is too violent for him. Lum says that she is just as violent as any woman and blasts a 50 foot tall mushroom to prove it.



At the Moroboshi household, Ran finds some strange mushrooms in Karula's backpack. Before Karula can stop her, Ran drops them in the pot to cook for Rei. It seems the mushrooms tend to grow when exposed to light and heat. And grow they do, averaging about 60 meters and multiplying at an incredible rate. Soon the entire globe will be covered by giant mushrooms! (These same mushrooms were in the package Upa sent to Lum's home planet to stop her father from rescuing her). Everyone pressures Karula to talk to Lupa to find a way to stop the disaster, but Karula does not want to talk to, much less request anything, from Lupa.



In Darkspace, Lum and Ten are in Lupa's room. It looks more like a temple to Karula, filled with pictures, posters, dolls and other items with Karula's image on them. Lupa claims that she always sends him these mementos but Ten notes that Lupa still uses all the items rather than throw them out. Word come that a message from Karula is coming through. In the viewscreen room, Karula and Lupa face each other. Karula can't bring herself to ask for help from Lupa and their conversation deteriorates into a shouting match. Karula gives Lupa one more memento, a loud raspberry, and reaffirms he claim to marry Ataru. Lum and Ataru then face each other in a wonderful scene ("How're you doing?" "Oh I'm just fine!") but this too soon becomes an insult match until Sakura intervenes. She explains the situation to Lum and Lum says that she will persuade Lupa to help, but only if Ataru says he loves her! Everyone pressures Ataru to say it ("You don't even have to mean it!") but his pride won't let him and he ends up shouting "I hate you!" With a look that could kill, Lum cuts the communication and Ataru gets pounded by everyone else. In front of the blank screen Lum starts to cry.

Lum spends the rest of the day flying through the mushroom forest and the Lightport waters in a scene reminiscent of the first movie but I think this is an even more beautiful sequence. [Show this to someone who has never seen Urusei Yatsura and I think you'll hook 'em! -- RS]

Next Issue: "The Final Contest"



City Hunter opening credits

by Masanori Yokota

AI yo kie naide moo uum
I need you zutto sagashiteta
AI o tomenaide moo uum
Kore ga saigo no Fall in Love

Futari atta kono guzen
Kono mama daiji ni shitaiyo
Hita o kakaeru tame no kinoo made no ryote
Kyoo kara wa otagai no haato o no sete

AI yo naide moo uum
I need you nido to mayowanai
AI o tomenaide moo uum
Hitomi mitsumete Fall in Love

Don't let love disappear
I need you, I'm searching for you
Don't stop love anymore
This is the last time to fall in love

This chance of two people
We have to keep it important
Tomorrow hold me in both your arms
Since today we hold each other's heart

Don't let love disappear
I need you, we were twice mislead
Don't stop love anymore
We see each other and fall in love



City Hunter closing credits

by Masanori Yokota

Asufaruto taiya wo kiritsuke nagara
Kurayami hashi rinukeru
Chipu na suriru ni mi wo makasete mo
Ashita ni obieteita yo

It's your pain or my pain or somebody's pain
Dare ka no tame ni ikirarerunara
It's your dream or my dream or somebody's dream
Nani mo kowaguanai

Get wild and tough
Hitori dewa tokenai ai no pazuru wo taite
Get wild and tough
Kono machi de yasashisa ni amaete itakuwanai

Get chance and luck
Kimi dake ga mamoreru mono ga doko ka ni arusa
Get chance and luck
Hitori demo chibitsuita yume wo torimodosu yo

Cut down the asphalt tire
Go though the darkness
Cheap thrill though I bet
I'm afraid of tomorrow

It's your pain or my pain or somebody's pain
If I could live for someone
It's your dream or my dream or somebody's dream
I have nothing to be afraid of

Get wild and tough
Though I try to solve the puzzle of love
Get wild and tough
I won't take advantage of your gentleness

Get chance and luck
There must be something you can guard
Get chance and luck
By myself I'll take back my dreams

Announcements

Just a warning...

The March meeting will be held on the Third weekend (March 18th) due to the fact that most of the officers will be at Lunacon, which takes place the second weekend. The roadtrip will still be on for the fourth weekend (March 25th).

Don't get used to it!

Some of you who haven't been reading along here (or new members - Hi!) may be surprised by our first (and most likely last) monthly newsletter. The purpose of this issue was mainly to get us back on a Jan/Feb, Mar/Apr, May/Jun, Jul/Aug, Sept/Oct, Nov/Dec schedule, and I didn't want you all to suffer through a 3-month newsletter. Next month (sigh) we go back to the ol' bi-monthly schedule.

Now, I want your feedback on the new size. I myself already like it since I don't have to squish the art so much. Also, the dual columns makes this rag look a little more professional (I hope!) Please tell me if you like it, want it back to the way before, etc. It's not very likely that we will go to a full 8x11 magazine format at the present time.

New Membership Cards

You should have gotten a new membership card with this newsletter unless your membership expired this month! If you did not get one, check your expiration date. If it is okay, it may have become separated in the mail. Notify me at the meeting (or by a letter) and I will make you out a new one.

Classifieds

Wanted:

Nausicaa fanatic desperately needs a good source for buying the model kits and other assorted trinkets (laminated cards, buttons, etc.) from the film. I'm also looking for similar items from Laputa. Write or call me:

David Moisan
86 Essex St., Apt #204
Salem, MA 01970
(508) 745-8375

Your classified could have been here for free if you had sent it in!

Wanted:

Person with good writing and translating ability to write plot synopses for Japanese Animation project. I'm planning on producing a book similar to the Baycon Guides for the BJS! If we have extras, we can sell them at conventions, and maybe to bookstores. No definite plans, yet, but if we get support, we can do it! Call or write:

Dave Irish
27 Buchanan Rd.
Salem, Ma. 01970
(508) 744-2689

If you write, please send a sample!

Wanted:

Any episodes, books, or information from a 1984 series called Dorvack. Also any Hokuto no Ken (Fist of the North Star) anime books, manga. Please call (617) 245-3559 (after 9:30pm) or write to:

Wes Boyd
63 Bennett St.
Wakefield, MA 01880

If you have a classified you would like included in the next issue, mail it to the address given on page 3 (newsletter editor) or hand it to me at the monthly meeting.

Written Japanese

Welcome to the third installment of my column. With this part we begin to dig into the second grade Kanji. If you can memorize the Kanji from each installment, you should do okay on your own. More clues to doing this is given at the end. Each description entry has the following format:

N. [On (Kun)] common meanings. Key

N. is the code number of the Kanji, used for identification in this and other articles in this series. On is the Chinese pronunciation, and Kun is the Japanese pronunciation. The various common meanings for the Kanji follow the Kun pronunciation. New to this column, with this installment, is the idea of a key meaning, which is described at the end.

51. [Ten (Ame)] = sky, air, heavens, celestial sphere, firmament; heaven, God, Nature; destiny; weather; top; beginning. **Heavenly**
52. [Ge (Natsu)] = summer. **Summer**
53. [Sui (De)] = born of; appearing from; going out; sending out; take out; pull out; expose, bare. **Emerging**
54. [Han (Naka)] = half; odd number; semi-, hemi-, demi-, halfway; partly. **Half**
55. [Sho (Saku)] = small; few; young; small quantity, a little; a little while; a short distance. **Little**
56. [Nen (Toshi)] = year; term of service; age, time of life. **Year**
57. [Kei (Miyako)] = ten quadrillion; capital, metropolis. **Capital**
58. [Kyu (Yasu)] = to rest; to sleep; ; to take a day off; be finished; be absent; retire; vacation, holiday; to be idle. **Resting**
59. [Kai (A)] = meeting, assembly; party; association, club; to join. **Meeting**
60. [Go (Sho)] = one-tenth; one of ten stations up a mountain; join together, unite, combine; add up; mix; overlap; compare, check with. **Combined**
61. [Nyu (I)] = go in, come in; flow into; set; set in; put in, take in, bring in, let in, admit, commit, setting (of the sun). **Entering**
62. [Sen/Zen (Mae)] = before; front, fore part; head (of a line); presence; ago, before; previously. **Previous**
63. [Setsu (Ki)] = cut, chop, hack; carve; saw; slip, shear; slice, strip; fell, cut down; punch; sever (connections); pause, break off; disconnect, turn off; hang up; cross (a street); be sharp; break, snap; wear out; shrewd; be out of, be short of. **Cut**
64. [Riki (Chikara)] = strain, bear up, exert one's strength; swagger, bluff, boast; strength, energy, force, might, power; agency; authority, influence; vigor; stress, emphasis; exertions, endeavors; help, support; means, reserves, resources. **Strength**
65. [Ko (Furu)] = old, aged, ancient, antiquated; stale, threadbare; outmoded, obsolete article. **Old**
66. [Yu (Tomo)] = friend, companion, pal. **Friend**
67. [Seki (Yu)] = evening. **Evening**
68. [Myo/Mei (Na)] = distinguished, noted; wise; name; fame, reputation; pretext; counter for persons. **Famous**
69. [Gaku (Mana)] = learning, study, science, scholarship, knowledge. **Study**
70. [Ji (Aza)] = character, letter, word, hand writing; nickname, alias, pseudonym. **Word**
71. [Ku/Ko (Taku)] = artisan, mechanic, carpenter; manufacture; work; plan. **Mechanic**
72. [Shin (Kokoro)] = heart, mind, spirit; feeling; mentality; idea, thought; motive, sense (of duty); padding; wick; core; marrow; vitality; attention; interest, care; will; intention; taste, mood; true meaning (of a poem); take heed. **Heart**
73. [Ko (To)] = house; door; family; counter for houses. **House**
74. [Sa/So/Satsu (Haya)] = quick, fast, speedy; brisk; prompt; early; premature; hasten; advance (the date); be hasty; be rash. **Fast**
75. [Mei/Myo/Min (A)] = clearness, shining; eyesight; next (week), tomorrow (morning); empty, vacate; open; leave (a space); clear (the table); make (a hole); reserve (a seat); dawn; Ming (Dynasty). **Clear**

I have looked at the combination meanings below each of these characters and tried to pick out a key meaning that works with most of them, or at least has something to do with it. If you can associate each character with a single mnemonic meaning, you may be able to pick up the characters with greater ease. I will put out a list of key meanings for characters 1-50 in the next issue.

51 天

59 会 會

67 夕

52 夏 夏

60 合

68 名

53 出

61 入

69 学 學

54 半 半

62 前 前

70 字

55 少

63 切

71 工

56 年

64 力

72 心

57 京 京

65 古

73 戸 戶 户

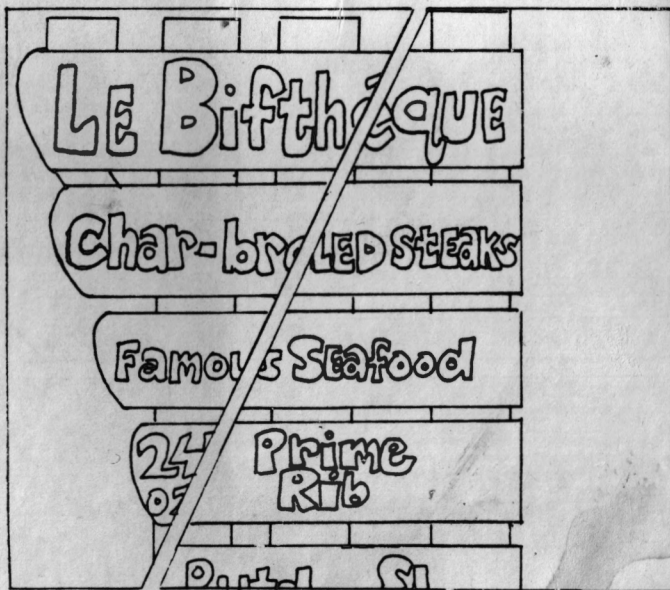
58 休

66 友

74 早

75 明

For those of you interested in my sources, I am using the Nelson Japanese-English Character Dictionary, second revised edition, published by the Charles E. Tuttle Company. It can be found at any foreign book store around Harvard square. I got my book for about \$60, your prices may vary. It is an excellent work, a near requirement if you are trying to learn the Kanji. In the back, it has the list of characters learned from each grade. (A total of 1850 characters - enough for 71 more installments!)



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